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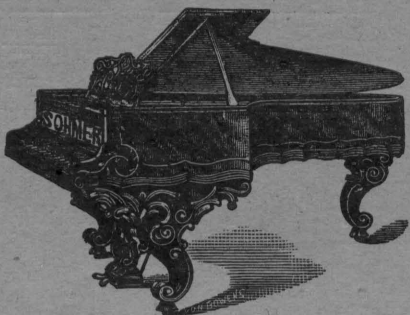
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THE MARRIAGE QUESTION AGAIN.

PROF. WM. G. SUMNER, of Yale, in a recent class-room lecture, is reported to have said: "In the strictest sense marriage is an ideal that has never been realized. Vicissitudes act on and change the married pair, and not more than ten per cent of them realize their ideal of marriage. That is to say, not more than ten per cent of married people looking backward, at the end of their lives, can honestly say they have realized all the happiness and all the ideals with which they began married life * * * The poetry of the marriage ideal too often ends with the ceremony."

To this there have been many replies, notably by Cardinal Gibbons and Mrs. Wm. Jennings Bryan, and invariably exceptions have been made and in most instances established. Professor Sumner stir-

ed up a veritable hornet's nest. The learned gentleman talked too glibly and authoritatively on a subject that it is presumed he knows little about, inasmuch as the New York Journal reports him as being a baldheaded old bachelor. Practical results outweigh all the fine-spun theories in the world. Civilization has tested matrimony. Among decent people it has been found to be pretty nearly pure gold. What some sour old bear may think or say on the subject does not alter the "clinical evidence," as doctors say, in recommending Five-Grain Antikamnia Tablets for relief of pain, such as headache, brow ache, neuralgia, muscle soreness and bone ache. No, not by any means! As I said before, when a thing is tried and found to fill the bill—when it is in demand all over the civilized world and pronounced good—"the best thing known," etc., etc., as is spoken of the marriage of true souls, and, by the way, also of Five-Grain Antikamnia Tablets, there is no use of some old hidebound professor

kicking against it. As Chauncy M. Depew says: "What's good enough for mother is good enough for me." But before leaving the subject I want to speak a word of advice. When the wheels of matrimony don't run smoothly because the wife is in distress and out of humor, or the husband cross because of headache from hard work down town or too much festivity at a banquet, remember that Five-Grain Antikamnia Tablets facilitate the domestic machinery wonderfully. They drive pain out of the home and bring in smiles and joy and happy laughter instead.

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SAPHO
in N. Y. Med. Weekly.

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HOW WE HEAR MUSICAL TONES.

Prof. McKendrick, of England, remarked in a recent lecture that it was one of the greatest generalizations of modern physics that in the world there were many kinds of movements, some of which were patent to the ordinary senses, and some were so delicate as to require special methods for their apprehension. In addition to the movements which caused the sensation of light, sound, and the other well-known sense phenomena, there were probably many movements in the physical world of which people were not directly conscious, as there were no sense organs for these movements to act upon. There was no special organ for the reception of electric waves, and consequently people were not cognizant of the existence of these waves except by special and indirect methods. The lecturer then went on to explain the action of the tuning fork, and the method that was adopted to show graphically the vibrating motion of the fork and to measure the wave lengths. He also gave the result of combining waves of different lengths, and of varying the phases. The three characteristics of a musical sound were pitch, loudness, and quality. Pitch was raised by increasing the rapidity of the vibrations, loudness by increasing the amplitude of the vibrations, and quality by the addition of partial tones. He pointed out that it was not necessary to hear a tone for, say, a second, to recognize it. One vibration would only cause a sensation of pressure, but half a dozen vibrations were sufficient to produce sound, and that was why they could distinguish the notes of very rapidly performed music. Tone could be heard at about 16 vibrations per second, but it was really only a sensation of thuds. At 30 vibrations a note was produced, and pitch rising to about 30,000 vibrations per second could be heard. Dealing with the more difficult subject of quality of notes, he explained Helmholtz's theory of analysing the various constituents by means of resonators. Referring to Helmholtz's suggestion that in the ear there were vibrating structures tuned to all the variations of pitch, he said the critics of the German physicist did not give sufficient weight to the analytical faculty which was undoubtedly present. The lecturer explained the construction of the phonograph, and said it was a beautiful illustration of the wave theory of sound. He also showed how, by means of a microphone, a ventriloquial effect could be got from the phonograph. In concluding, he stated that all he had said did not in the least explain how they appreciated music. They had been really only working with the bricks of a glorious edifice. The æsthetic part depended on something even more refined than the ear. People who said they had no appreciation of music had just as highly developed ears as the famous musicians. Beethoven when deaf was able to write some of the beautiful symphonies and sonatas they all delighted in. The appreciation of music depended upon something of which

they knew nothing yet. They knew almost nothing of what happened in the brain. But at that point they passed from the region of physiology to the region of psychology, and it was there they must find the explanation of how they had such glorious feelings when they listened to the music of the great composers.

SONG WRITING.

It is generally held that many great songs have been given to the world, but, in spite of Schubert, who in a few of his songs has done wonderful things, and Schumann, who really had a finer idea of the union and poetry of music, and Robert Franz, who too often cut the knot by making his vocal music so subservient to the words that it is sometimes colorless and uninteresting, there is still room for the assertion that song writing is in its infancy, says a writer in a London paper. Wagner complained that in

that either a composer should be his own poet, or that the poet should set himself to understand the needs of the composer, which he can easily do without sacrificing his art-ship. The two would then work together to a common end, which in itself would be a greater end than any to which either might attain by himself.

There is another aspect, too, of this song-question which requires a few words. Even when we have the perfect song, we still require—the perfect singer. We demand brains, intuition, dramatic power, emotion in our modern singers of modern songs. To be able to sing a melody smoothly, to overcome easily the most awkward intervals, is not sufficient for our purpose. We must have something more than mere voice; there must be a human soul behind it, or the result is incomplete. The composer cannot notate changes of voice color; he cannot, without cramping the singer of intelligence, write down every little shade of expression—almost as reasonably might one expect a dramatist to notate every change of expression in the voice for the different sentiments in the speeches set down for his actors. No; the finest song ultimately rests for its completeness with the singer.

THE AMERICAN HOME PIANO.

Charles M. Skinner contributes a readable essay on this subject to the *Philadelphia Saturday Evening Post*, from which we take the following:

There are more pianos in America, in proportion to the population, than in any other land; and in no country are the poor things more cruelly tortured. (It might almost be said that piano-playing has become our national vice, and that it has formed, in that respect, but an indifferent substitute for the chewing of tobacco.) Yet it is not the playing that causes so many to suffer, but the tweaking and pounding and ignorant misuse of an instrument that was made for comfort and joy.

When the day's work is over, and before the lamps are brought in, while one lounges in slippers and house-jacket in the easy-chair watching the fall of night through the windows, then blessing on the daughter of the house who goes quietly to the piano, puts her foot on the soft pedal and turns the hour to poetry by playing a Chopin nocturne, a pensive bit of Schumann, or a *nuît blanche* of Heller. Sweet, with a touch of sadness, such music composes the mind while it stimulates imagination, the home grows cosier and dearer, and the night comes more soothingly. But woe to that house—and it is not always a boarding-house, either—where the confident one with a hard brain, a thick ear and a strong arm slams open the piano cover, glares, squares off, and falls to beating the keys, filling the unhappy instrument with shrieks and the place with trouble. And it may be stated as a rule that the more worthless the music, the more insistent and sonorous will the performance be.



SELMA KRONOLD,

Prima Donna Soprano—Castle Square Opera Company.

the old operas music had been made an end instead of a means of poetic expression: the same thing can equally well be said of song writing. I suppose such songs, in which the absolute beauty of the music conditions everything and completely smothers all vital meaning out of the hardly used poems, will always be popular; but they can never have more than a musical effect; whereas a perfect marriage between words and music can be an actual power in the world for good or evil; it can rouse men to heroism, stir hearts over-clogged with selfishness, and make a pulse beat which never beats else.

But to do this a special kind of poem is wanted for songs, just as Wagner had to simplify his poems so as to give music its full expressive power. Here and there you will find lyrics which might have been written especially for music; but there is a limit to them. The only way out of the difficulty is

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THOMAS M. HYLAND, . . . EDITOR

MARCH, 1900.

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CASTLE SQUARE OPERA CO.

Charles Southwell, resident manager of the Castle Square Opera Co., deserves no small credit for the magnificent success attained by this organization in St. Louis. Not only has the original term been successfully carried out, but the company remains through a supplementary season running through April. Every support should be given by the public to the Castle Square Opera Co. for no other reason than that it is well deserved, and it is to be hoped the company will be with us next season.

De Pachmann will sail for Europe early in March, after giving a recital in honor of the anniversary of Chopin's birth.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society will give its ninth concert of the season on the 22nd inst. At this concert, the chief attraction will be Leonora Jackson, the celebrated violinist. Miss Jackson will play the Brahms concerto and will no doubt afford a great treat to her hearers. A programme of choice classical music will be presented.

Concerning Miss Jackson's playing at the Queen's Hall Symphony Concert, London, the *London Times* says: "Upon the playing of the splendid violin concerto of Brahms by Miss Leonora Jackson there is nothing but praise to be bestowed. The young lady has now proved herself a complete mistress of her instrument, and an artist of high quality; her intellinence is as remarkable as the ease and perfection of her technique."

UNION MUSICAL CLUB.

The Union Musical Club will give two concerts in April. The first concert will consist of piano numbers and will be given on the 7th inst. The second concert will be made up on ensemble numbers and will take place on the 24th inst.

On May 3d the famous Kneisel Quartet will be the attraction offered by this club.

WM. H. SHERWOOD'S RECEPTION.

ONE of the social events of the season was the reception tendered the eminent pianist, William H. Sherwood, by Mrs. Albert S. Hughey and Miss Mae Estelle Acton, on the 23rd ult., at the Conservatorium. Musical numbers were contributed by Messrs. Sherwood, Kunkel, Kroeger and Parisi, and enthusiastically received by all present. The guests included the leading musical lights of the city. The courtesies of Mrs. Hughey and Miss Acton were thoroughly enjoyed.

MRS. EMILY BOEDDECKER and Miss Laura Mueller took part in the third grand vocal and instrumental concert given by Evangelical Jesus Congregation at Lemp's Park Hall on the 20th ult. Their rendition of the piano duet "Sonata, op. 24," by Beethoven, was a pronounced success.

MAJOR AND MINOR.

MME. CALVE has gone to Florida for her health, which a brief season of rest in the South is expected to re-establish.

MISS BEBE SHEETZ, daughter of a prominent lawyer of Chillicothe, Mo., and pupil of Charles Kunkel, was the chief attraction at the Fourteenth Kunkel Concert, given at Association Hall, Y. M. C. A. Building, on the 27th ult. Miss Sheetz played "Au den Fruehling" and Raff's great concert number, "Polka de la Reine," with such wonderful feeling and brilliancy as to class her work with that of some of the most eminent artists heard here this season.

E. R. KROEGER gave his Third Pianoforte Recital at Y. M. C. A. Hall on the 2nd inst. A splendidly varied programme, including numbers by Kroeger, Bach, Mendelssohn, Henselt, Heller and Liszt, was rendered in Mr. Kroeger's usual artistic vein and thoroughly enjoyed by all present.

J. A. CARSON, of Carrollton, Ill., gave an interesting piano recital on the 20th ult., in which he was assisted by Miss Ida Miner, violinist. Works by B. O. Klein, C. N. Allen, A. G. Robyn, E. R. Drake and E. Liebling were among those rendered.

THE eighth annual Kansas Musical Jubilee will be held in Hutchinson May 15, 16, 17 and 18, in the Auditorium Building, which has a seating capacity of 3,500. The jubilees held heretofore have been very successful, and the coming jubilee will be more so. The number of musicians who will be present is twenty-five per cent. greater than last year. Two thousand dollars will be given away in prizes. Geo. A. Burdette, of Boston, and E. R. Kroeger, of St. Louis, have been secured to act as judges of the jubilee. A concert will be given every evening. An interstate vocal solo contest will be held. The prize is \$100 cash. A number of musicians of national reputation will compete for this prize. It will be one of the most interesting and artistic contests ever held in connection with the jubilee. A one-fare rate has been secured on all railroads and a low rate for entertainment in this city. Any one wishing further particulars concerning the jubilee, or to reserve their seats in the Auditorium, can do so by addressing the Secretary.

"OPERA IN EUROPE AND AMERICA."

IN AN ARTICLE in the "International Monthly" on "Opera in America and Europe," Mr. Henry T. Finck writes sarcastically of Chicago as a center of musical culture. "The plain truth is," he states, "the populace of Chicago, like that of most of our cities, does not care to support good music, for the simple reason that such music gives it no pleasure, being, in fact, more apt to bore it." Even Boston comes in for Mr. Finck's condemnation. "Boston," he writes, "which no doubt is honestly proud of its symphony concerts and supports them nobly, has no ear for dramatic music." "To a performance of 'Siegfried,' which could hardly have been equaled at Bayreuth, and which was presided over by no less a man than Anton Seidl," the Hub of the Universe contributed a beggarly audience of only 900. Philadelphia, Mr. Finck declares, has been making an effort in recent years to become operatic, but, compared with European standards, "New York remains the only American city that deserves serious consideration from an operatic point of view."

While opera prospers in New York now, this has not always been the case. Last season Mr. Grau cleared \$100,000, but in 1884-85 Abbey & Grau lost \$250,000, although their company included some of the most eminent singers of the day. The large profits of the last season came chiefly from the Wagnerian performances, although Mr. Grau personally did not care for Wagner and for a long time refused to produce the great German composer's works. But some of the distinguished singers whom he had brought over from Europe insisted that they would sing Wagner or nothing. Mr. Grau yielded, and the result from an artistic and financial standpoint was all that could be desired. Forty-one of the 101 performances of opera at the Metropolitan last season were devoted to the Wagnerian repertory.

"Experience has shown abundantly," says Mr. Finck, "that New York would rather pay \$5 to hear three or four great singers than pay \$2.50 or \$1.50 to hear only one. Mr. Grau has so spoiled his public that, with the exception of 'Carmen,' with Mme Calvé, an opera must be given with at least two or three singers of the first rank to give satisfaction." Nevertheless, it is frankly admitted by Mr. Finck that not even in Greater New York are there enough wealthy lovers of music to make grand opera profitable or possible as a purely musical entertainment. Fashion and the national desire to attend a "big thing" have combined with a love of music to make possible "an ensemble of stars, an operatic galaxy."

Much nonsense, declares Mr. Finck, has been written regarding the excessive emoluments paid to great opera singers. It is all a question of supply and demand. Mr. Grau does not grudge Jean de Reszké \$1,500 or more a night, because he has found that his receipts average \$3,000 more when the Polish

tenor sings in a particular opera. If he can get a \$10,000 audience to hear "Carmen" when Mme. Calvé sings, and only half as much when some other vocalist takes her place, why should he refuse to pay what seems an excessive sum for a few hours' work? "The supply of geniuses is limited, and that is why they come high—like diamonds and gold." The repertory of the Metropolitan is often denounced for its monotony and the tabooing of novelties, but this is said to be due to the fact that the New York public "has an unconquerable suspicion of operatic novelties."

The London opera season is shorter than New York's, and in London, as in New York, the singer is of greater importance than the opera. The three most popular operas in London last season were, as in New York, "Lohengrin," "Faust," and "Carmen." In Germany the opera is regarded as of greater importance than the singer, and Mr. Finck tells us that "the Germans, with their cosmopolitan taste and love of music for its own sake, are apt to assume airs of superiority on



HENRY W. SAVAGE,
Proprietor of the Castle Square Opera Company.

this point, and not without reason." But there is another point of view, as Mr. Finck explains. In the German provincial theatres, and too often in the capitals, the singers are not equal to the task of adequately interpreting the operas in which they appear, so that allowances have to be made which seriously interfere with the enjoyment of the music.

Paris is eminently an operatic city. Alone of all European cities it has two permanent operas, the Grand and the Comique, which, like the operetta theatres, have their big prizes in the amusement lottery. The receipts at the Grand Opera for the season average about \$600,000, while the Government gives a subvention of \$160,000. The singers are paid much less than in England and the United States. Gounod's "Faust" and Ambrose Thomas' "Mignon" are favorite operas. The publisher of "Faust" has made over \$1,000,000 on the score. National antipathy to anything of German origin prevented for many years the performance of Wagnerian operas, but the production of "Lohengrin"

opened the floodgates for the Wagner operas, which now hold the leading place.

As to the opera in Italy, Mr. Finck asserts that a state of decadence exists. The Donizetti centenary at Bergamo in 1897 epitomized the whole situation. It was a failure, "chiefly because there were no Italian singers able to give a good performance of one of his operas." Italy has long since ceased to supply the world's demand for opera singers, and the very few there are do not remain in Italy, because they can get much higher terms in England and America. The manufacture of new operas continues in Italy, "but their life is not much longer than that of a newspaper, and few ever cross the Alps. Verdi is the last of the great Italians; from him to Mascagni, Leoncavallo and Puccini the descent is abysmal."

While opera has almost a monopoly of musical life in Italy, Germany is far in the lead. Italy has about twenty large opera houses and the same number of smaller ones. Germany has twice as many. The Germany opera season covers ten months, while in Italian cities it lasts only during the carnival weeks. The subscribers to the leading Italian opera house, the Milan Scala, may have to content themselves with six or eight operas, while the German institutes often produce as many as fifty or more different operas during a season, including half a dozen novelties. Italian and French operas are sung oftener in Germany than in Italy and France, and to these the Germans add their vast domestic repertory.

THE association of German composers has presented to the federal council a memorial upon the rights of authors which contains some curious statistics; Germany contains 580 solo singers; 240 pianists; 130 violinists; 110 virtuosos, playing divers instruments; 650 organists; 13,000 orchestral musicians, of whom 8000 play in theaters and municipal orchestras; 1300 orchestra leaders and directors of music; 8000 military musicians, headed by 410 leaders; 2350 chorus directors; 3700 professors of instrumental music; and 1350 professors of singing in 435 conservatories. Among the musical associations are 420 for sacred music, 840 amateur orchestras, and 6580 singing societies. In 1898, 277,100 different productions of music took place, at which were given 2,701,900 different pieces, of which 191,800 were classical, 946,000 *genre* pieces, and 1,564,000 light pieces. There are 273 musical editors, 1800 merchants of music, 33 establishments to engrave music, 3000 factories of musical instruments, 2500 venders of musical instruments, and 150,000 people live by music in Germany.

MME. MARCELLA SEMBRICH has been engaged as the principal soloist in the Cincinnati Musical Festival, to be held during the second week of May. She will be heard for the first time in this country in Brahms' "Requiem," in the vocal part of Beethoven's Ninth Symphony, and in concert numbers.

KUNKEL CONCERTS.

The Fourteen Kunkel Concerts thus far given at Association Hall have presented to concert goers a resplendent array of musical works. In variety, interest and educative character they are unsurpassed. Students especially should realize the splendid opportunities presented them through these concerts. The public has been appreciative of the Kunkel concerts, braving all kinds of weather in order to enjoy the rare treats offered. The last four programmes presented were as follows:

255th Kunkel Concert (Eleventh Concert of the Season)—Tuesday evening, February 6th, 1900. 1. Sonata in A Major, Mozart; a. Tema—Andante grazioso con Variazione; b. Alla Turca—Allegretto (classic in strict style) Mr. Charles Kunkel. 2. Song—Aria—My Noble Knights, from Huguenots, Meyerbeer; (classic—romantic), Mrs. Rosalie Zick Grierson, pupil of Kunkel's College of Music. 3. Piano Duet—a. Canzonetta, Mendelssohn; b. Love's Awakening Waltz, Moszkowski; (classic—romantic), Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel. 4. Violin Solo—Il Trovatore Grand Fantasia, Alard; Miss Esmeralda Berry, pupil of Signor Guido Parisi, instructor of the Violin at Kunkel's College of Music. 5. Piano Solo—a. Alpine Storm, a Summer Idyl (by request), Kunkel; b. Serenade from Don Pasquale, Thalberg; (modern—romantic), Mr. Charles Kunkel. 6. Song—Che Gioio (What Joy) Waltz, Mattei; (classic—romantic), Mrs. Rosalie Zick Grierson. 7. Violin Solo—Cradle Song, Renard; (classic—romantic), Miss Esmeralda Berry. 8. Piano Duet—Butterfly Galop, Melnotte; (modern salon composition, Messrs. Charles Kunkel and Charles Jacob Kunkel.

256th Kunkel Concert (Twelfth Concert of the Season)—Tuesday evening, February 13th, 1900. 1. Trio for Piano, Violin and Violoncello, op. 8, Chopin; a. Allegro con fuoco; b. Scherzo—con moto ma non troppo. c. Adagio. d. Finale—Allegretto, (classic—romantic). Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Aria from Philemon et Baucis, Gounod, (classic—romantic). Miss Mae Estelle Acton. 3. Violoncello Solos—a. Sur le lac (On the Lake), op. 36, Godard; b. Arlequin—Mask Ball Scene, op. 3, No. 1, Popper; (classic—modern—romantic). Mr. P. G. Anton. 4. Piano Solos—a. Hiawatha, an Indian Legend, Kunkel; b. Carrillon de Noel (the Chimes of Noel), Gavotte et Musette, Smith; c. Sextette from Lucia di Lammermoor, Liszt; (classic—modern—romantic). Mr. Charles Kunkel. 5. Violin Solo—Hejre Kati—Scene de la Csarda; No. 4, op. 32, Hubay; (classic—modern—romantic). Signor Guido Parisi. 6. Song—Indian Bell Song, from Lakme, Delibes; (classic—romantic). Miss Mae Estelle Acton. 7. Piano Duet—The Jolly Blacksmiths—Caprice, Paul; (salon composition). Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

257th Kunkel Concert (Thirteenth Concert of the Season)—Tuesday evening, February 20th, 1900. 1. Piano Solo (by request) Sonate Op. 27, No. 2, Beethoven. a. Allegro vivace; b. Largo appassionato; c. Scherzo allegretto; d. Rondo grazioso. (Classic in strict style.) Mr. Charles Kunkel. 2. Song—My Heart at Thy Sweet Voice, from Samson et Delila, Saint-Saens. (Classic—romantic.) Mrs. Bertha L. Roberts. 3. Piano Solo—Portrait No. 22, from Album of Poetrats, Kamenoi-Ostrow, Rubinstein. (Classic—romantic.) Mr. Charles Doerr, pupil of Mr. Charles Kunkel's artists' class, Kunkel's College of Music. 4. Violin Solo—Airs Hongroise, Op. 32, Ernst. (Classic—romantic.) Signor Guido Parisi. 5. Piano Duet—Pegasus Grand Galop, Schotte. (Modern salon composition.) Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel. 6. Song—A Dream, Bartlett. (Romantic salon song.) Mrs. Bertha L. Roberts. 7. Duet for Piano and Violin (by request). Second Hongroise Rhapsodie, Liszt. (Classic—romantic.) Messrs. Guido Parisi and Charles Kunkel.

258th Kunkel Concert (Fourteenth Concert of the Season)—Tuesday evening, February 27th, 1900. 1. Trio for Piano, Violin and Violoncello, Op. 66, Mendelssohn. a. Allegro energico e con fuoco; b. Andante espressivo; c. Scherzo—Molto allegro quasi presto; d. Finale—Allegro appassionato. (Classic in strict style.) Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Polonaise from Mignon, Thomas. (Classic—romantic.) Mrs. Rosalie Zick Grierson, pupil of Miss Mae Estelle Acton's artists' class, Kunkel's College of Music. 3. Violin Solo—Ballade Op. 25, Davidoff. (Classic—Romantic.) Mr. P. G. Anton. 4. Piano Solos—a. An den Frueling (To the Spring) Op. 43, No. 6, Grieg; b. Polka de la Reine. Caprice, Op. 95, Raff. (Classic—romantic.) Miss Bebe Sheetz, pupil of Mr. Charles Kunkel's artists' class, Kunkel's College of Music. 5. Violin Solo—Russian Airs, Wieniawski. (Classic—romantic.) Signor Guido Parisi. 6. Song—The Wren, Benedict. (Classic—romantic.) Mrs. Rosalie Zick Grierson. 7. Piano Duet—Southern Jollification (Plantation scene), Kunkel. (Modern salon composition.) Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel.



GRACE GOLDEN,
Prima Donna Soprano—Castle Square Opera Company.

ART AND MUSIC.

HAVE you ever read "The Gate of the Sieur de Maletroit," by Robert Louis Stevenson? It is one of the perfect short stories of our language. Now the incident which it relates is neither great nor startling, though it is poetic. But the whole art of the story lies in the literary workmanship of it. And this is what most readers never notice. In music the art lies in the music itself. Music must ever be studied from within, not from without. As it is the absolute product of the human intellect, having no prototype in nature or life, it can be cognized only by the human intellect. The pretty melody may give pleasure, the ear may be ravished by the multifold sweetness of the orchestral sound, but the æsthetic organism which constitutes a work of art is completely lost unless one listens with the mind. Some time ago the writer was asked to furnish a sentiment to be printed on the anniversary

program of a Western musical society. What was written then is so pertinent that it is here reproduced:

"Music is an art. Art is either the 'harmonic expression of human emotion' or a system of rules and traditional methods. Viewed as either, it is a product of the human intellect, derived from its efforts to create a form of expression. It is not a mere accident of the emotions, and should never be treated as such. The musical artist is one who studies the nature of emotions and the possibilities of their musical communication, and endeavors to produce a work both harmonic in design and significant in content. Those who seek for art in musical work must search for the demonstrations of intellectual conception in the embodiment of feeling. There is no design which is not intellectual; there is no art without design."

I do not expect to live to see the time when the general public at the concerts and the opera will have attained the attitude of intellectual regard for music. But I do hope to see constant progress toward it. The world seems to be full of persons who are eagerly inquiring what they shall do to be saved from the pit of musical ignorance. But they do not like to undertake the study which is needful to save them. If there was only some royal road to musical understanding, how happy these would be! But there is none. Music is not for the careless seeker after amusement. The coy muse of sound is not to be lightly wooed. She must be sought, like Echo, in her secret places. The "swan's nest among the reeds" is not for every idle passerby. The glory of the shrine is not for the mere tourist. The majesty of the sunrise on the Rigi is no more than the dazzle of a botch of color to the smug student of the guide book. The heart of a woman is only a puzzle to the superficial worldling. "All is spirit to him who is spirit; all is matter to him who is nothing but matter."—W. J. Henderson.

THE Leipzig solo quartet for church song, which gave seven auditions in five churches in St. Petersburg during Christmas week, purposes to tour through Russia. It has been invited to visit America next autumn.

THE difficulty as to the conductorship of the Philharmonic concerts in Vienna, which post Dr. Richter recently resigned, has been settled by the election of Herr Mahler, of the Imperial Opera. He has arranged a tour for this famous organization, which will give three concerts in Paris next summer and, if arrangements can be made, may go to London.

EDWARD A. MACDOWELL of Columbia University has resigned from the presidency of the Society of American Musicians and Composers. His statement for so doing is simple: The society declared itself incompetent to authorize him to choose his own board of directors for the balance of the season in place of those who have resigned, recommending a recall of the old board. This Mr. MacDowell refused to do and resigned.

THE largest piano-makers of London have agreed to accept what is known in America as "Philharmonic pitch," in Europe as "French diapason normal" = 435 vibrations. This pitch has been in vogue in America for some years, and is, on the whole, satisfactory.

SIR C. H. HUBERT PARRY has been appointed Professor of Music in Oxford Uni-

versity, to succeed Sir John Stainer, who resigned some time ago. Dr. Parry, as he was long known, has contributed a number of important works to musical literature, his articles on theoretic subjects in Grove's dictionary being among the most valuable of the kind. He has also written a number of compositions in the large forms.

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The "Crown" Piano is strictly and in the fullest sense a high grade piano. It is not surpassed in any way by any "single tone" piano. **It is all, and has all that will be found in any other high grade piano; and, in addition thereto, its many-tone capabilities give it range and capacity above and beyond all others,** doing away completely with the objections to the ordinary pianos, because of the monotony of their one "single tone."

Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

The great varieties of tone, tone shading and tone effects produced by the "Crown" Piano, give it the greatest and most varied capacity of any piano ever made.

Any person who can play in the ordinary piano tone, can quickly learn to execute in the various tones. The original and exclusive attributes and capabilities of the "Crown" Piano in its piano tone and its other "many tones" charm and attract all pianists and vocalists who hear it. It is much more pleasing, entertaining and satisfactory than any "single tone" piano can be.

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GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

VALSE D'AMOUR.

August Rosen.

Leggiero. $\text{♩} = 80.$

The first system of musical notation is for the 'Leggiero' section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody in the treble clef with eighth-note patterns and a bass line with chords. Fingerings are indicated with numbers 1-5. Dynamics include *mf* (mezzo-forte). Pedal markings ('Ped.') are present at the beginning and end of the system, with asterisks indicating specific pedal points.

Cantabile.

The second system of musical notation is for the 'Cantabile' section. It continues the grand staff format. The tempo is slower, indicated by the 'Cantabile' marking. The melody in the treble clef is more melodic and sustained. Dynamics include *fz* (forzando), *mf* (mezzo-forte), and *p* (piano). Pedal markings ('Ped.') are used throughout the system, with asterisks indicating specific pedal points.

The third system of musical notation continues the 'Cantabile' section. It features a grand staff with a treble and bass clef. The melody in the treble clef is characterized by flowing eighth-note patterns. Dynamics include *p* (piano). Pedal markings ('Ped.') are used throughout the system, with asterisks indicating specific pedal points.

The fourth system of musical notation is the final system on the page. It continues the grand staff format. The melody in the treble clef features more complex rhythmic patterns, including sixteenth notes. Dynamics include *f* (forte). Pedal markings ('Ped.') are used throughout the system, with asterisks indicating specific pedal points.

760.- 7

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[illegible]

First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 1, 3, 5, 6, 7, and 8.

Second system of musical notation, measures 9-16. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 9, 11, 12, 13, 14, 15, and 16.

Third system of musical notation, measures 17-24. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 17, 18, 19, 20, 21, 22, 23, and 24.

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex fingerings and pedaling. Includes the instruction *leggiero.* Pedal markings are present under measures 25, 26, 27, 28, 29, 30, 31, and 32.

Fifth system of musical notation, measures 33-40. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 33, 34, 35, 36, 37, 38, 39, and 40.

Sixth system of musical notation, measures 41-48. Treble and bass staves with complex fingerings and pedaling. Includes dynamic markings *mf* and *f*. Pedal markings are present under measures 41, 42, 43, 44, 45, 46, 47, and 48.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes complex fingerings with numbers 1-5 and slurs. Dynamics such as *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *fz* (forzando) are indicated. Pedal markings, including "Ped." and "Ped. *", are placed below the bass staves. The first system begins with a *p* dynamic and a *cres.* marking. The second system includes *cres.*, *mf*, and *fz* markings. The third system starts with *p* and *cres.*. The fourth system features a *f* dynamic. The fifth system continues with various dynamics and fingerings. The sixth system concludes with *mf* and *fz* markings. The page number "6" is located at the top left, and the page range "760-7" is at the bottom center.

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with fingerings 1 2 1 2 4 and 1 2 1 2 3. Bass staff contains chords. Pedal points are marked with 'Ped.' and asterisks. A dashed line with the number 8 indicates an octave shift.

Second system of musical notation. Treble staff contains eighth-note patterns with fingerings 1 2 1 2 4 and 1 2 1 2 3. Bass staff contains chords. Pedal points are marked with 'Ped.' and asterisks. A dashed line with the number 8 indicates an octave shift. Dynamics include *cres.* and *f*.

Third system of musical notation. Treble staff contains eighth-note patterns with fingerings 1 2 1 2 4 and 1 2 1 2 3. Bass staff contains chords. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cres.* and *f*.

Fourth system of musical notation. Treble staff contains eighth-note patterns with fingerings 1 2 1 2 4 and 1 2 1 2 3. Bass staff contains chords. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *mf*.

Fifth system of musical notation. Treble staff contains eighth-note patterns with fingerings 1 2 1 2 4 and 1 2 1 2 3. Bass staff contains chords. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *mf*.

Sixth system of musical notation. Treble staff contains eighth-note patterns with fingerings 1 2 1 2 4 and 1 2 1 2 3. Bass staff contains chords. Pedal points are marked with 'Ped.' and asterisks.

CHRYSANthemUM.

(TRUTH.)

Notes marked with an arrow (↘) must be struck from the wrist.

Allegro. ♩ = 120.

Bertini. Sidus.

PRELUDE.

Moderato. ♩ = 152.

RONDO.

1567

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DAISY. (INOCENCE.)

Notes marked with an arrow (↗) must be struck from the wrist.

Bertini Sidus.

Allegro. $\text{♩} = 100.$

PRELUDE.

Musical notation for the Prelude of 'Daisy'. It consists of a single system with a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (1, 3, 2, 4, 1, 3, 2, 4) and slurs. The bass staff contains whole notes and rests. Arrows indicate notes to be struck from the wrist.

Musical notation for the first system of the main piece. It consists of a single system with a treble and bass staff. The treble staff contains eighth-note patterns with fingerings (3, 5, 4, 2, 1, 5, 4, 2) and slurs. The bass staff contains whole notes and rests. Arrows indicate notes to be struck from the wrist.

Musical notation for the second system of the main piece. It consists of a single system with a treble and bass staff. The treble staff contains eighth-note patterns with fingerings (4, 1, 4, 2, 4, 1, 5, 4) and slurs. The bass staff contains whole notes and rests. Arrows indicate notes to be struck from the wrist.

Moderato. $\text{♩} = 152.$

RONDO.

Musical notation for the Rondo section. It consists of a single system with a treble and bass staff. The treble staff contains eighth-note patterns with fingerings (3, 3, 3, 2, 3, 4, 3, 3, 5, 4, 3, 1, 5, 4, 3, 1, 4, 3, 3) and slurs. The bass staff contains whole notes and rests. Arrows indicate notes to be struck from the wrist.

Musical notation for the final system of the Rondo section. It consists of a single system with a treble and bass staff. The treble staff contains eighth-note patterns with fingerings (3, 3, 3, 2, 3, 4, 3, 3, 5, 4, 3, 1, 5, 4, 3, 1, 4, 3, 3) and slurs. The bass staff contains whole notes and rests. Arrows indicate notes to be struck from the wrist.

1567 - 24

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FORGET-ME-NOT.**(TRUE LOVE.)**

Notes marked with an arrow (↗) must be struck from the wrist.

Bertini-Sidus.

Moderato. $\text{♩} = 72$.

PRELUDE.

simili.

RONDO.

Allegretto. $\text{♩} = 66$.

p legato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music with various fingerings indicated by numbers 1-5. The lower staff is in bass clef and contains six measures of music, primarily consisting of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff features more complex melodic passages with many accidentals and fingerings. The lower staff continues with harmonic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the intricate melodic line. The lower staff provides harmonic support with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff shows melodic development with fingerings. The lower staff continues the accompaniment.

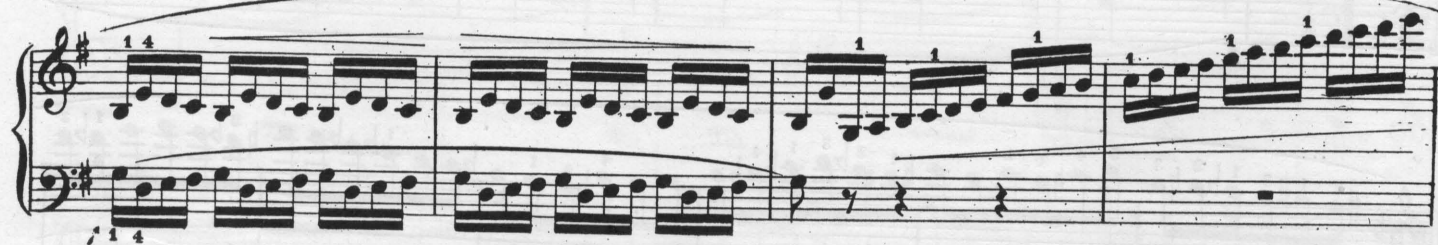
The sixth system of musical notation consists of two staves. The upper staff concludes the melodic phrase with a final cadence. The lower staff concludes the accompaniment.

HELIOTROPE.

(DEVOTION.)

*Notes marked with an arrow \ must be struck from the wrist.***Allegro** ♩ - 120.

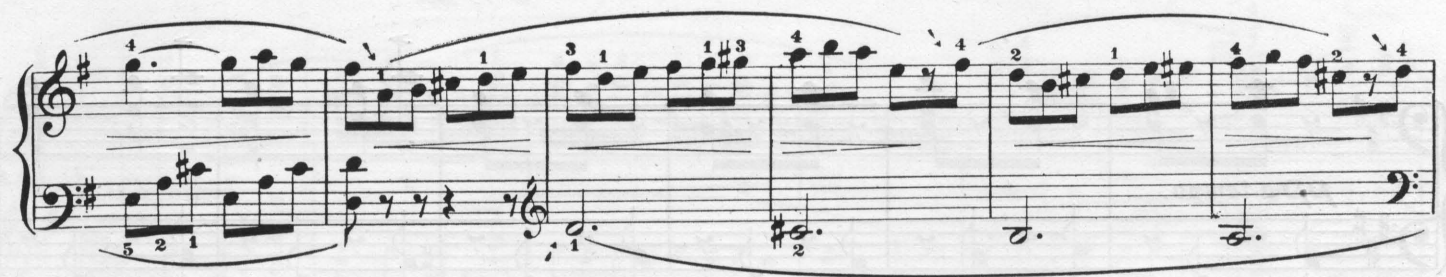
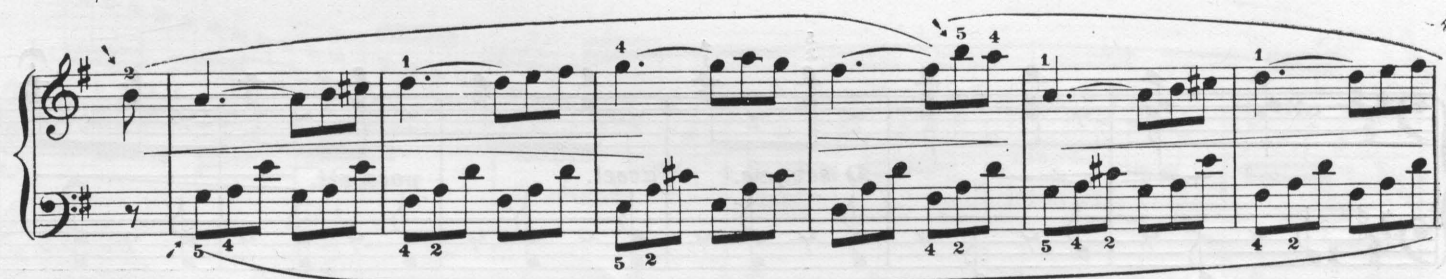
Bertini. Sidus.

PRELUDE.**Allegretto.** ♩ - 92.**RONDO.**

1567-24

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Repeat from the beginning to Fine.

NORWEGIAN DANCE.

Secondo.

Edvard Grieg. Op. 35

Allegretto tranquillo e grazioso. ♩ 76.

p Tempo rubato. dolce. *p* sempre. accel. poco rit. *pp* a tempo. accel. poco ritard e morendo *pp* Allegro. ♩ 112. *f* *p*

NORWEGIAN DANCE.

Edvard Grieg. Op. 35.

Primo.

Allegretto tranquillo e grazioso. \bullet $\frac{4}{4}$ -176.

The second system of the musical score for 'L'Espresso' consists of two staves. The upper staff continues the melodic line with various fingerings indicated above the notes. It includes the instruction *p* *Tempo rubato.* and *dolce.* The lower staff provides harmonic support with chords and single notes, including a *mf* dynamic marking. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the system.

[illegible]

The musical score for the piano part of 'L'Espresso' by Debussy is presented in two systems. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'a tempo.' and the dynamics are 'pp' (pianissimo). The music features a series of chords and single notes, with fingerings indicated by numbers 1 through 5. Pedal points are marked with 'Ped.' and floral symbols. The second system continues the piece, with dynamics ranging from 'dolce.' (dolce) to 'f' (forte). The tempo remains 'a tempo.' The score includes various musical notations such as slurs, ties, and dynamic markings to guide the performer.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-6. The score is for piano and includes fingerings, pedaling, and dynamic markings like "accel.", "poco rit.", and "pp".

Allegro. ♩_112.

Allegro. 112.

The musical score is written for a grand piano (G-clef and F-clef). The tempo is marked 'Allegro' and the time signature is 112. The score consists of two staves. The right hand (treble clef) features a complex melody with many triplets and sixteenth notes. The left hand (bass clef) provides a rhythmic accompaniment, often using triplets and chords. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

Secondo.

f *f stretto.*

p *ff*

p dolce. **Tempo I.** *Ped.* *

sempre p *accel.* *Ped.* *

rit. *pp a tempo.* *Ped.* *

sempre pp *poco rit. e morendo.* *ff* *Ped.* *

1412-4

Primo.

5

First system of musical notation. Treble and bass staves. Dynamics: *f*, *f stretto.*, *p*, *ff*. Pedal markings: *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Dynamics: *p dolce.*, *ff*. Pedal markings: *Ped.* with asterisks. Tempo marking: *Tempo I*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *rf*, *sempre p*, *accel.*, *rit.*, *poco rit.*. Pedal markings: *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*, *rf*. Pedal markings: *Ped.* with asterisks. Tempo marking: *a tempo.*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *rf*, *sempre pp*, *poco rit. e morendo.*, *fff*. Pedal markings: *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

To Miss Isabel Volle January.

TOO LATE.

3

Words by Mrs. Mary Lee Berry

Music by Louis Conrath.

Moderato ♩ = 92.

If you could look with in my wea - ry heart And

see the im-age nestled there by fate..... You then would know how hard it

is..... to..... part, And feel that I have been too late. The

1593 - 3

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night - in gale, the dove within its nest Cansing and coo for ev-er to its mate While

I must wander on in wild un-rest, And know that I have been too late, too late

'Tis

sad to.... feel that I have lived for nought, And that an - oth-er claims the

on - ly mate..... Whom I so dear - ly lov'd and fond - ly..... sought Be-

fore I knew it was too late. Oh! had we met when both our

Red. *

years were few, Per-haps we might have shad'd a kin-dred fate. Be

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

fore an - oth - er wood and wed - ded you, It might not then have been too late, too late.

Red. * Red. * Red. * Red. * Red. * Red. *

LETTERS OF CHARLES GOUNOD.

THE letters of this celebrated composer to his young friend and disciple, George Bizet (*Revue de Paris*) adds another name to the long list of distinguished artists and authors who of late have been revealed as never before to their admirers through the publication of their intimate and confidential letters. These of Gounod, translated for Literary Digest, are at once simple any playful, wise and affectionate; they scintillate with wit and gaiety, and teem with luminous and profound reflections. Like the similar spontaneous effusions of Balzac, George Sand, Victor Hugo, Alphonse Daudet, Mme. Michelet, they show, however it may be as to the decadence of France as a nation, that her great artists, poets, and men of letters are remarkable for the clear comprehension and lofty devotion with which they confront and pursue their high vocations. They testify also to the purity and elevation of the domestic life of that country.

At the time the correspondence begins, Gounod was thirty-nine and his young friend seventeen. The latter, an Academy student, was competing for the great prize (the *prix de Rome*) for the best musical composition of that year—1856. "David," with lyrical scenes and three personages' was the poem proposed to the competitors. This is the theme of Gounod's first letter, which we cite in full:

"Thanks, dear child, for letting me know so promptly on what subject your imagination will be exercised during the next twenty or twenty-five days—yes, indeed, you will have it done in time, perhaps before the time allotted—I am sure of it! On the first day, a mere cantata seems like an opera in five acts, and one feels as if, working night and day, he will never get it completed. I know all about that, for I have been through it, and yet I have finished my work, and my comrades have finished theirs, and the time given was all sufficient for our need. *Do not hurry.* Everything will come at the right moment. Do not be in haste to adopt an idea, under the pretext that you will not perhaps find another; they will press upon you ten for one. *Be severe.*

I am enchanted with your subject, for the simple reason that the figures are all characteristic. Have courage, be calm above all, for precipitation stifles everything; and if you will take my advice, do not work at night. The mind is then overwrought, agitated, and this fever has usually only one result—a discontent on the following day that will compel you to do over the work of the night before. Adieu."

The death of his mother calls out from Gounod a touching letter. Mme. Gounod, tenderly beloved by her son, as we already know from that exquisite book "*Mémoires d'un Artiste*," died in 1858, immediately after the appearance of one of his operas, "*Le Médecin Malgré Lui*," that crowned him at

once with the brightest laurels which he had yet won. Gounod writes:

"Under what sad circumstances, dear friend, do I send you the news which you demand. My poor mother is no more! She was taken from me on Saturday, the sixteenth of the month, at eight o'clock in the evening, the very day after the first performance of my new work.

"You know how I adored my mother; it is needless for me to tell you that I shall weep for her all my life, for she was the providence of my entire life. It would have been very sweet for me to have cheered her with this triumph, the most brilliant result yet achieved of a career begun long ago and pursued under her eyes with the most ardent desire of finally recompensing that existence so full and so laborious to which I owe the little that I am.

"Ah, dear friend! render your dear mother as happy as you can. When she is no longer by your side, you will deplore the least neglect that wronged her goodness, and will reproach yourself bitterly.

"I will not sadden any longer your stay in the beautiful country that you will now see and love. You are in the golden age of life, dear friend, and you know not how vividly I feel with you in all your new experiences! Enjoy fully all that Rome will give you with an incomparable and exhaustless abundance."

Gounod's love for Italy, and especially for Rome, appears to have been a veritable passion. It is the keynote of a number of his letters to Bizet, during his two years' residence in the Eternal City, and gives tone and color to them all. On one occasion he cries:

"Admire! admire all that you can; admiration is a noble faculty, and it is at the same time one of the most vivid enjoyments of man, if not the newest among them. To admire is to expand, and if Italy is capable of developing us as she does, it is because she constantly incites and quickens the enthusiasm that belongs to admiration. How much more one lives there than elsewhere! What pulsations of the heart, of the soul, of the intelligence, in the existence that you are about to lead! I can talk to you to-day in a language that you will comprehend, and in which, please God, we will commune more fully and clearly on your return."

And again:

"Rome is a being. It is more than a friend, it is a verity, profound and multiple; it is the key of a crowd of questions, since almost all questions are summed up in some few, the good, the true, and the beautiful; and Rome, withdrawing you from all the meanness and pettiness of the real life, permits you, isolated through reflection, to hover in the grand domain of the things that are eternal. It is this sentiment, absolutely free from all narrow preoccupations, that will constitute the most exquisite and divine recollections that you will preserve, and which we will reawaken the one in the other when we resume our pleasant talks of former days. . . .

"Work, think, open your soul to all the grandeurs that surround you, breathe them in

with full lungs, and believe always in the affection of your friend."

When at last George Bizet bids good-bye to Italy, he announces that he will make only a rapid tour of Germany en route to his native land; but his wise preceptor enjoins him to reconsider his determination:

"Let me tell you this: after Italy, Germany is due; that is to say, after the contemplation, the sort of beatitude of the intelligence, the life of reverie that Italy induces, you must withdraw into yourself and cultivate, however painful the effort, the soil which Italy has sown. You will not understand fully at present the relation that unites these two realms of your being, for we do not attain a clear consciousness of what goes on within until later; but that relation exists, and the labor of which I speak can alone fecundate the germs that you will bring away with you from Rome, and which otherwise would remain absolutely sterile.

"I have heard Mr. Ingres declare: 'There is no art without science.' This is profoundly true. Question Germany then before quitting it. If she has a message for you, listen; and, believe me, before returning to this horrible Paris, teeming with all sorts of distractions and dissipations, it is of the first importance that you should have acquired habits of work that will become a need and a force sufficient to sustain the assaults of all kinds to which we are exposed."

Later, when Bizet in his turn is mourning the death of his mother, in his brief strong letter of condolence, Gounod utters the following fine apostrophe in praise of the sovereign remedy for all human ills:

"The most consoling of friends in such periods of affliction is work. That voice alone is serious enough to address, and that hand alone gentle enough to touch, alike the most terrible griefs and the highest joys of life, because that alone is exempt from the stains and imperfections of our poor humanity. Avail yourself, as soon as you can, of this marvelous and inexhaustible support; it will not rob you of your recollections, but will surely eliminate their too poignant and cruel bitterness."

DON PEROSI is at present busy with the plans for a festspielhaus for his works. A stock company has been formed at Milan, to which the archbishop has leased for twenty-five years the Church Della Pace. The society will arrange the church into a Salone Perosi. Before the altar there will be erected a platform for the chorus and orchestra. The nave will be turned into a room for the audience. The cost of these alterations will be 150,000 francs. In May next the Salone Perosi, which will contain 2,200 hearers, will be opened with a new oratorio, "*The Slaughter of the Innocents*." It is in three parts: The coming of the Magi, the flight into Egypt and the slaughter of the children. Perosi's next opera, his seventh, will be "*Christ's Entry Into Jerusalem*."

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THE members of the orchestra of L'Association des Concerts Lamoureux have unanimously elected M. Camille Chevillard their president and conductor in succession to his father-in-law, the late Charles Lamoureux.

A HALL has been built at Oberammergau for future performances of the Passion Play. It cost \$50,000 and is capable of holding an audience of 4,000. The stage and proscenium will still be open, with the valley and mountains as a background. The first performance this year will take place on May 24.

SIEGFRIED WAGNER's new opera, which he

is now composing at Rome, has for its hero the unfortunate Conradin of Swabia, the last Hohenstaufen Emperor, who claimed the Crown of the Two Sicilies, marched against Charles of Anjou with 10,000 men, was defeated, and beheaded in 1268. As this promising youth was only sixteen when he died, it is difficult to understand, says the *Daily News*, how the inevitable love interest is to be introduced. Siegfried Wagner's opera will be finished at Naples, where Conradin's tomb is still shown.

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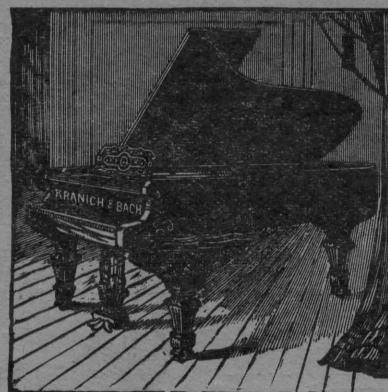
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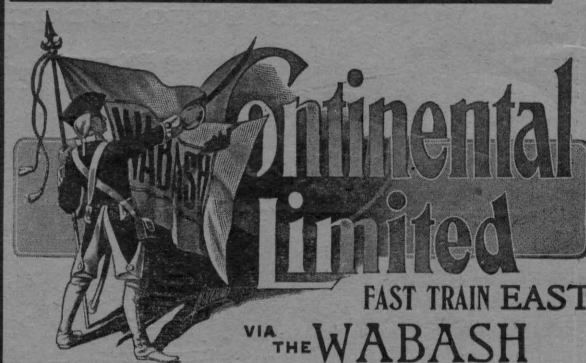
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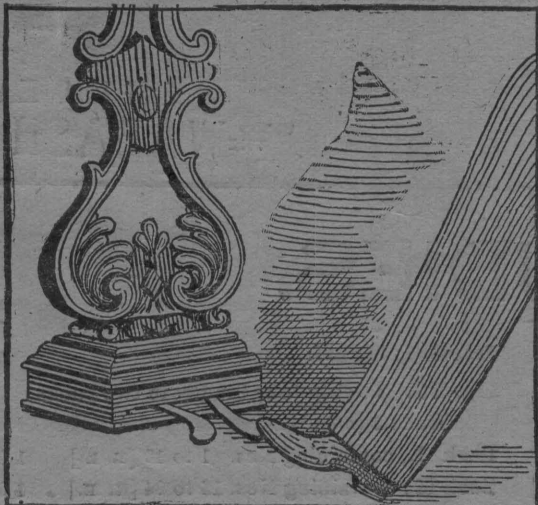
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BARGAIN MATINEE WEDNESDAY.

Entire Lower Floor, Reserved.....25c. 50c. Entire Balcony, Reserved.....25c

SATURDAY MATINEE.

Entire Lower Floor, Reserved.....50c. 75c. Entire Balcony, Reserved.....25c.

Box Office opens for Subscription Tickets Oct. 23. For Single Performance Tickets Oct. 30

SUBSCRIPTION TICKET NOTICE.—Same seats reserved for subscribers each week.

No liability except to pay for same one week in advance.